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SOUNDS OF BRAZIL

FEATURING

COLUMBIA CHAMBER CHOIR

KAREN ZEFERINO | CONDUCTOR

WITH SPECIAL GUESTS

4 P.M. | SUNDAY
JANUARY 29, 2023
SACRED HEART
CATHOLIC CHURCH
105 WAUGH ST



Concert Program

Estrela é Lua Nova | Villa Lobos (1877-1959)

Lucas Gonzaga and Amelia Lufkin, sopranos

*Estrela do céu é lua nova
cravejada de ouro ma kumbêbê,
Óia ma kumbêbê,
Óia ma kumbaribá.*

Star from the sky is the new moon
studded gold, ma kumbêbê,
Óia ma kumbêbê,
Óia ma kumbaribá.

This Brazilian folk song uses a mixture of Brazilian *kimbundu* (Bantu language) and Portuguese to represent the Afro-Brazilian ritual of *macumba*, a syncretic practice in which chanting and the beating of drums build and climax into a trance state. The accompaniment "Ê! Makumbabebê. Ê! Makumbê.Ê! Makumbabá. Ê! Makumbê" is one more example of Lobo's experimentation with sound by mixing *Kimbundu* phonemes, a unique aspect of Lobo's technique of choral composition.

Born in Rio de Janeiro, Brazil in 1877, Villa Lobos soon began exploring different cultures in his native country. When he was sixteen years old he began his adventurous traveling and became familiar with Brazilian traditions in different sites at indigenous and Afro-Brazilian communities. Lobos is known for his orpheonic concentration system (solfege system), promoting placements of choral conductors in schools, and for his extensive international traveling. He received an honorary doctorate degree from New York University in 1943. His most recognized pieces are: all 14 *Chôros*, symphonic poems, all 9 Brazilian Bachianas, guitar solos, choral arrangements of folk music, and piano pieces, such as the *Cirandas* and *Cirandinhas* collections.

Moreninha se eu te pedisse (1983) | Marco Antonio da Silva Ramos (b. 1951)

*Moreninha, se eu te pedisse
De modo que ninguém visse
Um beijo to me negavas (Despierta
la novia la mañana de las bodas)
Ou davas? Ou davas?
Moreninha, se eu te encontrasse
Na varanda costurando
E me recebestes sorrindo
Que lindo, que lindo!
Moreninha, se eu visse o mundo
Da janela dos teus olhos
O mundo seria um doce
Se fosse, se fosse!
Ao menos encontrasse
Moreninha, se eu te pedisse...*

Moreninha, if I asked you for a kiss
In a way that no one could see it
Would you turn me down (Wake the
bride up, the morning of the wedding)
Or would you give me one?
Moreninha, if I found you
Sewing on the veranda
And you welcomed me, smiling
How beautiful, how beautiful!
Moreninha, if I saw the world
Through the window of your eyes
The world would be so sweet!
If only it were...
Or if I could find you, at least
Moreninha, if I asked...

"*Moreninha se eu te pedisse*" is a modinha, a genre created in the seventh century which was gradually changed from a binary form to a ternary form in the late nineteenth century. Eventually, this ternary form evolved into a waltz employing a romantic melody, often in a minor key. The bass melody in "*Moreninha*" was intended to sound like the "*bordão*" commonly played on the seven-string guitar, a very common instrument in Southern Brazil.

The text painting represented by the clusters in measures 54 and 55 on the words "*Janela*" and "*Mundo*" ("window" and "world"), indicates that even though the main character, Moreninha, has a sweet and tender vision about the world, to the lyricist (as opposed to Moreninha) the words window and world in this context reflects conflict and pain. In the introduction and at the end, the repeated half tones imitate the wheel of ox-cart traveling through the countryside of southwestern Brazil.

Marco Antonio da Silva Ramos was born in 1950 in São Paulo, Brazil and was a faculty member at the Dept. of Music at the University of São Paulo School of Communication and Arts (1981-2019), graduating in composition from that same institution in 1979. As a child Ramos received cello and piano lessons and self-taught himself on the guitar, in his early career recorded and worked with Originais do Samba and Tom Jobim, besides in the *Festival de Música Popular Brasileira* broadcasted on Tv Record. His avant-gard composition style features atonality, modality, and Brazilian popular music, and also draws on his experience singing Gregorian Chant. Ramos' mass *Missa Guaimi* scored to SATB chorus, soloists, and piano (1996), doesn't use a sacred text, but texts from Brazilian indigenous tribes, descriptions of massacres, and Montezuma's treasure.

While director of choral activities at the University of São Paulo, his career was devoted mostly to conducting rather than composing; most of his manuscripts were unpublished. Professor Marco Antonio's research interests have included teaching choral conducting, Artistic Performance and Education, Compositional Techniques, and Performance and Interpretive Issues.

Crux Fidelis (CPM 205) | José Maurício Nunes Garcia (1767-1830)

<i>Crux fidelis, inter omnes arbor una nobilis: nulla silva talem profert, fronde, flore, germine. Dulce lignum, dulces clavos, dulce pondus sustinet.</i>	Faithful cross, above all other, One and only noble tree: None in foliage, none in blossom, None in fruit thy peer may be. Sweetest wood and sweetest iron, Sweetest weight is hung on thee!
--	---

In the motet *Crux Fidelis*, the composer employs Epizeuxis (the repetition of the same word to emphasize an idea) in which he emphatically repeats the phrase "*Crux Fidelis*" (O faithful cross) three times, and Aposiopesis (suddenly interrupting speech) by imposing a silence at the end of each repetition in all voices. In addition to employing these two "effects", the composer enhances the expression of the text through contrasting dynamics, fermatas, and chromaticism.

José Maurício Nunes Garcia was born in Rio de Janeiro in 1671. His compositional style follows his contemporaries from the Viennese School, such as Haydn, Mozart and Beethoven. Brazil's rich history of cultural diversity is reflected in Nunes Garcia's heritage: his parents were Afro-Brazilian Apolinário Nunes Garcia, a tailor, and Vitória Maria da Cruz, who was the daughter of enslaved woman Joana Gonçalves. The composer's biographer, Manuel de Araújo Porto Alegre, described Nunes Garcia as having "a beautiful voice and a great musical memory" capable of "creating his own melodies" at the harpsichord and the guitar.

Antifona de Nossa Senhora – Salve Regina | Lobo de Mesquita (1746-1805)

Leme Ensemble: Renan Leme, violin | Alexandre Negrão, violin |
Felipe Celis, violoncello | Sam Caldwell, double bass |
Cheryl Nichols, harpsichord
Lucas Gonzaga, soprano

*Salve Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules, filii Hevae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, Advocata nostra,
illos tuos misericordes oculos
ad nos converte.
Et Iesum, benedictum fructum ventris tui,
nobis, post hoc exsilium ostende.
O clemens: O pia: O dulcis
Virgo Maria.*

Queen, mother of mercy:
our life, sweetness, and hope, hail.
To thee do we cry, poor banished children of Eve.
To you we sigh, mourning and weeping
in this valley of tears.
Turn then, our advocate,
those merciful eyes
toward us.
And Jesus, the blessed fruit of thy womb,
After our exile, show us.
O clemens, O loving, O sweet
Virgin Mary.

José Joaquim Emerico Lobo de Mesquita (1746 – 1805), composer, music teacher, conductor and organist, was born in Minas Gerais, Brazil. Known for his virtuosic organ performances and improvisation, Lobo de Mesquita represented the so-called Escola de Compositores da Capitania das Minas do Ouro (Composers' School of the Gold Mines Region).

Mesquita composed the antiphon *Salve Regina* (MIG 40) in 1787 while employed as a composer and organist in Arraial do Tejuco, now Diamantina, in Minas Gerais, Brazil. *Salve Regina* features three movements: *Salve Regina* (*Lento*), *Eia ergo* (*Allegro Molto*), and *Et Iesum* (*Larghetto*), which can be distinguished by tonality changes, meter and tempo.

Lobo organizes the antiphon into an introduction, solo and chorus, with the accompaniment essentially doubling the chorus. The first movement starts with an introduction played by violins, bass and harpsichord followed by a tenor soli. It presents short, fugato phrases followed by monophony. In the second movement, it is primarily monophonic, with repetitions of phrases reinforcing the meaning of the text, as in "ad nos converte". The last movement of solemn and respectful tone, Lobo sets duets between altos and tenors, tenors and bass.

Três pequenas variações sobre o tema "A Maré Encheu" for Strings | Clarice Assad (b. 1978)

Leme Ensemble: Renan Leme, violin | Alexandre Negrão, violin | Eddy Park, viola
Felipe Celis, cello | Sam Caldwell, double bass

"*Três Pequenas Variações*" (Three Little Variations) is a piece for strings based on a folk tune from Brazil and was commissioned by the National System of Brazilian Social Orchestras. As the title suggests, each movement is a variation of this simple melody in different guises: *Variation I: Cigana* (Gipsy Variation) is in a 7/8 meter and recalls the folk music that gives an exotic aspect to the theme. *Variation II: Canção* (Song) is a ballad version of the theme, and the last variation is the closest to the theme, "*Dança*" (Dance), which explores vast dynamic plays in a syncopated form, in maracatu rhythm.

A native of Rio de Janeiro, Brazil but currently living in Chicago, IL, Clarice Assad is known for her broad musical scope and exceptional versatility. She composes for various types of ensembles, such as solo guitar and strings quartet, orchestra, wind ensemble, and voice and piano. Assad's composition style features Brazilian folklore music, jazz, classical, avant garde, and world music adding extended technique for instruments, besides exploring vocal improvisation in her music.

One of Brazil's most acclaimed composers, Assad has been recognized through her numerous high-profile commissions, including Carnegie Hall, OSESP (São Paulo State Symphony Orchestra), Chicago Sinfonietta, and Boston Youth Orchestra. Her awards include the Aaron Copland Award, an ASCAP in composition, and Franklin Honor Society Award.

O meu maracatu | Daniel Afonso Jr.

Colton Johnson, percussion

Mary Emmons, percussion

*Vamos coroa o nosso imperadô.
O meu maracatu, maraca!
Gonguê, tarô, surdo e ganzá. Oi!
O meu maracatu e imperiá
Sua nação tem corte reá,
Tem baque de som, tem muito valô,
Fazendo festis ao imperadô!
Gonguê e tarô, surdo e ganzá,
Cuíca de som, bombo centrá,
Boneca de seda de todo primô,
As dama de honra tem todo valô!*

Let's crown our emperor.
My maracatu, maraca!
Gonguê, tarô, surdo and ganzá. Hey!
My maracatu is imperial
Its nation has a royal court,
It has a sonorous thud, it is worth much
Celebrating the emperor with a feast!
Gonguê, tarô, surdo and ganzá,
Sonorous cuíca, central bombo,
Silk doll of great perfection
The maids of honor gave great prestige!

"O Meu Maracatu" is based on a seventeenth-century folk song from Recife, Pernambuco, located in the northeast part of Brazil. Maracatu is a Brazilian folkloric celebration involving dance and music. Its origin dates back to colonial Brazil and consists of a mixture of African, Portuguese, and indigenous cultures. The groups called "nations" would present a royal procession to the Reis do Congo (Kings of Congo), the slave-king chosen by the slaves to be a mediator between the Portuguese government and the slaves. After the *cortejo* (courtship) the dancers and the musicians celebrate with a big ensemble of *gonguê*, *tarô*, *surdo*, *ganzá*, *cuíca* and *bombo* and voices.

These instruments, unique to the celebration are as follows: "*gonguê*" is a percussion instrument that consists of one or two conical bells similar to cowbells, "*tarô*" is a snare drum, "*surdo*" a drum that produces a muffled sound, "*ganzá*" is a long cylindrical shaker; "*cuíca*" a friction drum that produces high pitches and "*bombo*" a large drum.

Daniel R. Afonso Jr is the Director of Vocal and Choral Studies at California State University, Steinlaus. Born in Rio de Janeiro, Alfonso is widely recognized for his research and performances of Brazilian choral music, frequently presenting workshops and lectures about Latin American choral repertoire. An active composer, arranger, and editor of choral music, Alfonso has published works with earthsongs, Colla Voce, and Alliance Music Publications.

**Asa Branca (1974) | Luiz Gonzaga (1912-89) and Humberto Teixeira (1915-79)/
arr. Pedro Veneziani**

*Quando olhei a terra ardendo,
Qual fogueira de São João.
Eu perguntei a Deus do céu, ai
Por que tamanha judiação
Eu perguntei a Deus do céu, ai
Por que tamanha judiação*

When I saw the burning land
Like a bonfire of São João.
I asked God of the heavens:
Why so much suffering,
I asked God of the heavens:
Why so much suffering.

*Que braseiro, que fornáia
Nem um pé de prantação
Por farta d'água perdi meu gado
Morreu de sede meu alazão*

What an ember, what a furnace
Not even a single crop survives.
Because of the drought I lost my cattle,
And my dear horse died out of thirst.

*Até mesmo a asa branca
Bateu asas do sertão
Então eu disse, adeus Rosinha
Guarda contigo meu coração*

Even the white wing
flew away from the Sertão.
So I said, goodbye Rosinha
keep my heart with you.

*Longe, longe muitas léguas
Numa triste solidão
Espero a chuva cair de novo
Para eu voltar pro meu sertão*

Many, many miles away
In a sad loneliness,
I wait for the rain to fall down again
So I can come back to my Sertão.

*Quando o verde dos teus olhos
Se espalhar na plantação
Eu te asseguro, não chore não, viu
Que eu voltarei, viu, meu coração*

When the green of your eyes,
spread to the crops.
I assure you, don't cry, you see
I will come back, my love, you see.

"*Asa Branca*" portrays the drought in the Northeastern *sertão* (*Sertão* is the region that has a predominant semi-arid climate, characterized by long periods of drought), especially known for extreme distinct seasons in that region. *Asa Branca* is a bird that is of migratory nature able to fly long distances and high altitudes. Written in a mixolydian mode with hopeful lyrics "*que eu voltarei, viu, meu coração*" (I will be back, see, my heart), the lyricist describes the burning earth and the great suffering that dry seasons bring to the people begging to the heavens for rain.

Baião is a genre of popular music and dance from the Northeast of Brazil that uses mainly the *viola caipira*, triangle, flute, flute, accordion and *zabumba* (bass drum). The *viola caipira* is a Brazilian ten-string guitar with five courses of strings arranged in pairs, usually tuned in D or E major. In addition the *baião* melodies move between the mixolydian mode when major, and the doric mode when minor in proper relative degrees.

Luiz Gonzaga was born in Fazenda Caiçara, in Exu, in the state of Pernambuco. Second of nine children of Januário José dos Santos and Ana Batista de Jesus, his childhood was divided between working in the farm and playing accordion. Growing up, Gonzaga accompanied his father in performances and got more passionate with accordion and Northeast music.

In 1930 he left home to serve the army band for nine years in Rio de Janeiro, decided to remain there to perform in the streets and bars playing boleros, waltz and tangos. After a while Gonzaga noticed that people from Northeastern Brazil missed their music (*xaxados*, *baiões*, *chamegos* and *cocos*, for example). From that perception, Luiz Gonzaga dressed up in a typical Northeastern costume for his performances and became well known, playing popular songs on the accordion and also his own compositions. Because of his popularization of the *Baião*, Luiz Gonzaga became known as the King of *Baião*.

Três Cantos Nativos Dos Índios Kraó | trad. Brazilian, arr. Marcos Leite (b.1953)

Colton Johnson, percussion
Mary Emmons, percussion

[Ram] Dekekeke korirare hê
Jaramutum korirare

Patchô iuenerê djô sirê
Patchô parrare adjôsirê
Iuenerê kaporra djô sirê

Kamerrêra kidéri kema
Tiôiremô uaritete ahâm

"*Três Cantos Nativos dos Índios Kraó*" is based on melodies sung by the Kraó tribe – indigenous Brazilians who live in the Xingú river area of the Amazon forest of northwestern Brazil. Composed in 1982, the meaning of the text is not known that the composer treated as a group of phonemes. The *primeiro canto* (first chant) starts with the treble choir improvising sounds to create the atmosphere of the rainforest with sounds of rain, birds, animals; contrasting with the male voices that create an atmosphere in ostinato.

The *segundo canto* (second chant) starts with the treble choir stating a more rhythmic form of the chant ad libitum, set as a duet between the sopranos and altos, and tenors and basses.

The *terceiro canto* (third chant) sets again a duet between the sopranos and altos/tenors and basses in both triple and duple meter.

Marcos Leite is a well known Brazilian conductor, composer and pianist known for his arrangement of folk tunes for choirs. His arrangements retain the essence of Brazilian urban and rural folk music in various choral settings.



This concert is given in partial fulfillment of the Master of Music degree in Choral Conducting at MU. Karen Zeferino is a conducting student of Dr. R. Paul Crabb.

Artist Biographies



Karen Zeferino, conductor Columbia Chamber Choir

Karen Zeferino (b.1996) was born in Maringá, Brazil, and first studied piano with her father. While growing up, in projects at the UEM Music School, she studied piano and guitar; however, what attracted her the most was the choral singing at the church - the Salém Group (Igreja Batista Vila Sete), boosting her desire to study conducting as a degree.

While pursuing her degree in conducting at the State University of Maringá, she was assistant conductor of professor Paulo Lopes and Andréia Anhezini at the Choral Project School of Music, in which she has assisted the Youth Choir, the Oficina Choir, and the Coro Escola. In 2018-19, Ms. Zeferino assisted the UEM Flute Ensemble, directed by Dr. Marcello Stasi, and the UEM Strings Ensemble, directed by Dr. Alexandre Gonçalves.

In Brazil, Ms. Zeferino participated in conducting masterclasses with Marco Antonio da Silva Ramos (USP/BR) in 2017, Jean Reis and Daisuke Soga (Japan) in 2018; Alessandro Sangiorgi, Glenn Block (USA), Cinthia Alireti (UNICAMP/BR), Joclei Bohrer (UFRGS/BR), Marcos Arakaki in 2019, and Abel Rocha in 2020. Through webinars with William Coelho (OESP), Catherine Larsen-Maguire (ALE), Cláudio Cruz (EJESP), Natália Larangeira, Konstantinos Diminakis (GRE), and Monica Giardini (SP). In July 2018, during the Londrina Music Festival, she conducted the Camerata Jovem Unopar, in the Concert of Maestro Daisuke Soga's orchestral conducting class. And in 2019, she performed the III movement of Symphony 38 (Prague) by W.A. Mozart with the OSUEL Orchestra, directed by Maestro Alessandro Sangiorgi (São Paulo Municipal Orchestra/Lodrina State University Symphony Orchestra).

Karen began pursuing a Master of Music in Choral Conducting program at the University of Missouri-Columbia (2021-23), directed by Dr. R. Paul Crabb, working as a teaching assistant in the University Singers, Choral Union, Treble Choir, and Concert Chorale. In addition to attending conducting masterclasses with Dr. Marques L.A. Garrett from the University of Nebraska-Lincoln and Dr. Derrick Fox from the University of Nebraska-Omaha; and Rick Bjella - Artistic Director of the San Antonio Chamber Choir. Aside from her master's program, in July 2022, Ms. Zeferino conducted the Tacoma Symphony and the Tacoma Symphony Voices during the Cascade Conducting Masterclass with Maestra Sarah Ioannides and Dr. Goeffrey Boers.

Cheryl Nichols, collaborative pianist

A native of southern Boone county, Cheryl Nichols is enjoying her thirty-fifth year as a music educator. Nichols attended the University of Missouri at Columbia, where she studied music education, piano pedagogy, choral conducting and collaborative piano. Currently, Cheryl is Assistant Choral Director and Accompanist at Jefferson City High School, and serves as music director at Peace United Church of Christ in her hometown of Hartsburg, Missouri.





Leme Ensemble

Leme Ensemble is an award-winning music group located in Columbia, Missouri. It was founded by violinist Renan Leme in 2018 and it has performed all over Missouri, including at the Missouri Theater for the Premier of "Another World - The Missouri Symphony Documentary," as well as various venues in Kansas, and Illinois. Leme Ensemble has collaborated over the years with other local organizations such as the Missouri Symphony, the Choral Arts Alliance of Missouri, and the First Baptist Church of Columbia, enriching the music scenario of our local community. Leme Ensemble won The Best of Weddings Award by The Knot in the last two years in a row. Under the artistic direction of Renan Leme, Leme Ensemble has been providing the highest quality of music for private and public events over the years, and it will continue to do so.

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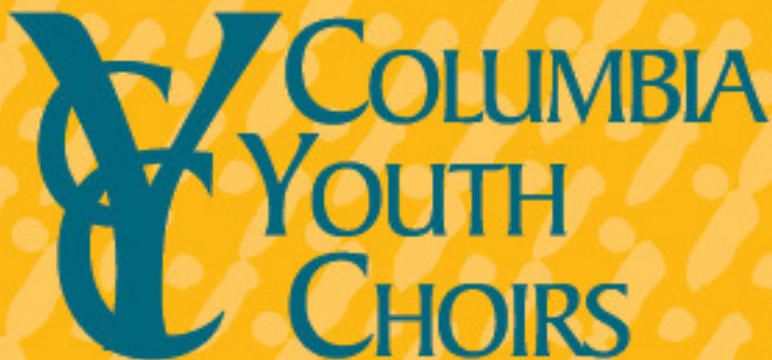


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